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SIXPENCE.



KING AND KAISER: EDWARD VII. OF ENGLAND AND WILLIAM II., GERMAN EMPEROR.

Drawn by Mr. L. Sabattier.

OUR NOTE BOOK.

BY L. F. AUSTIN.

It was impossible that the last progress of Queen Victoria through London should be absolutely satisfying to the imagination. In the Solent the fitness of all the conditions was perfect; and when the little *Alberta*, bearing her solemn burden through the throng of stately war-ships that thundered the last salute to the great Sovereign, disappeared into a cloud, the sight was like the passing of Arthur. But the procession in the London streets had a more difficult task. A chill of disappointment fell upon high-strung nerves when it was seen that the march was uneven, and that the touching significance of the reversed arms was marred here and there by the hurried tread of the mourners. I suppose that every spectator had an ideal, and felt a momentary grievance because it was not fulfilled. No one whose soul had ever been penetrated by the unearthly beauty of Chopin's "Marche Funèbre" could bear to hear it hurried by a military band. To me there was an incongruity between the gun-carriage that bore the bier and the cream-coloured horses; but, by an inspired accident, the horses waiting at Windsor proved unmanageable, and the bier was drawn to St. George's Chapel by the bluejackets. There imagination triumphed indeed in the most splendidly dramatic touch of the whole ceremonial. Cream-coloured horses belong to gilded coaches; but the bluejacket is the true son of a gun, and when he did this last service to his dead Queen, he figured once again as the most picturesque symbol of her power.

But the procession in London had its great moments. When our eyes fell upon the bier, and upon the Queen's crown, that none of us ever saw before and none will see again, there was a hush so deep that you might have thought the hearts of the crowd stood still. There will always linger in my mind a picture of that multitude of bared heads, and white faces rigid with intensity of feeling. Here was no wide-mouthed curiosity at a show. Many of the onlookers belonged to the poorer classes—men whose rough toil afforded little stimulus to the imagination. Few of them had ever looked upon the Queen in life; but in her crowned death she touched them to a reverential awe that made a visible impression on their lives. We are not all constituted to see and feel alike. Some persons whose intelligence I should not dream of depreciating confessed to me that they saw nothing impressive in the spectacle. Others protested in the name of delicacy against the whole ceremony. They thought it disrespectful to the illustrious dead to carry her through the London streets. They would have preferred that she should be privately taken to Windsor; and had it been decided to bury her in Westminster Abbey, they would have contrived some wonderful scheme for smuggling the coffin to the grave without the public knowledge. I mention these suggestions because they illustrate the infinite variety of the human mind. For myself, I perceive a better sense of proportion and of dignity in the simple folk who gathered in the streets before the winter dawn to bid the last farewell to their Queen.

It is worthy of remark that the purely Constitutional side of the Queen's reign found no symbolic expression in her funeral. Hers was a Parliamentary title, and Parliament might have had some share in the final tribute. The Act of Settlement, which transferred the succession from the Stuarts to the Guelphs, was passed in 1701 by a majority of one vote. In 1901 there would have been a silent unanimity of Lords and Commons round the bier of Victoria, had it rested for a few minutes in Westminster Hall. Such a recognition of the source of our Constitutional monarchy would have chimed admirably with the historical imagination. Here is another ideal that had no satisfaction. You cannot expect contentment in this world. Mrs. Emily Crawford declares in the *Contemporary Review* that the Diamond Jubilee, to her mind, was a day of evil omen. It recalled "barbarous Macedonia," "the fall of Greece," and the overthrow of the Second Empire three years after the Paris Exhibition of 1867. This lively lady's instincts are not governed by strict logic, or we might infer that the British Empire, after the Diamond Jubilee, was doomed to as short a shrift. "Barbarous Macedonia" and ancient Greece have about as much to do with the Empire as Fluellen's river in Macedon with his river in Monmouth.

But this is not all. It seems that the "Rhodesian managers" of the Diamond Jubilee had conspired to make the Queen abdicate. Mr. Labouchere exposed the plot, and, fortified by such moral authority, the Queen baffled the plotters. This is the sort of fantasy one expects to find in the *New York World*; but what is it doing in the staid pages of the *Contemporary*? Mrs. Crawford is the most industrious and amusing gossip in Europe; but when she sees Mr. Labouchere as the guardian angel of the Queen, and "barbarous Macedonia" prompting British Imperialism to trample on "the principles of Peel and Cobden," I fear that her admirable faculty of journalism has fallen a victim to Boeritis. I know nothing like this mixture of

fictitious portents, except Mr. George Moore's plea for the Irish language that the soul of the Irish people must "isolate itself in some less vulgar speech" than the English; or Mr. Bernard Shaw's complaint that Shakspeare monopolises all the available human nature, so that an original dramatist cannot make his mark until human nature has been transformed. Mrs. Crawford, Mr. Moore, Mr. Shaw, and myself—we are all Irish; and I begin to suspect that in the distribution of sanity and genius, which is inevitable in every Irish assemblage, they have all the genius, and I have undivided possession of the sanity.

In "Three Plays for Puritans" (so called because the plays have no kind of relation to Puritanism) Mr. Shaw explains that the new human nature, when it is happily invented, will discard "guilt and innocence, idolatry and revenge." This means either that the things indicated by those names will vanish from the practices of mankind, or that society will come to view them in a totally different light. Man, for example, will steal no more, or, when he steals, he will be regarded as neither guilty nor innocent, but commonplace. I fancy that Mr. Shaw, who, for a writer always expounding, is far from lucid, counts on a shifting of the point of view for his new dramatic material. Even now it is variable enough. The usages of war do not permit the flogging of prisoners; but although the Boers flogged some of the captives taken at Dewetsdorp (see the narrative of an officer in the *Times* of Jan. 31), Boeritis refuses to withdraw its golden halo from the head of De Wet. When guilt and innocence, envy, malice, and all uncharitableness, cease to be emblems of a moral state, the new drama will have to place its characters in such relations that none will suffer any blame. There will be neither blame nor praise apparently, but acquiescence. As Mr. Shaw is anything but acquiescent, I am curious to know how he would stimulate his faculties under such conditions.

The world is full of ancient pomps and vanities; but what inexhaustible subjects they make for satire and admonition, even in that "vulgar speech" of which Mr. George Moore is sick and tired! Every generation holds its human nature up to scorn with as much freshness as if the performance had never been seen before. Hamlet found man the quintessence of dust, and the world an unweeded garden. All its uses seemed to him weary, stale, flat, and unprofitable, as are the uses of the English language to Mr. Moore. And yet most of us continue to find the world a vastly interesting place, or we should not repeat the homilies of the preachers as if they were entirely novel ideas. In the *Pall Mall Magazine* this month there is a charming account of Queen Wilhelmina's childhood. As a little Queen, she was denied the companionship of other little girls, and so heavily burdened by the etiquette of her State that she "punished her dolls by making them bow ceaselessly in their toy carriages." When Mr. Shaw establishes the new drama, we may hope that dolls, at any rate, will be freed from guilt and innocence, and exposed neither to idolatry nor vindictiveness. Ibsen makes Mrs. Solness, in "The Master-Builder," confess that she still cherishes the nine dolls dear to her childhood. But Ibsen relies too much on freaks of that old human nature which we ought to think as vulgar and effete as Mr. Moore thinks his mother tongue. What a "Roundabout Paper" Thackeray could have written on those dolls that were set bowing to an imaginary populace because their little owner was weary of saluting persons she did not know! Perhaps Mr. Howells will try his hand at a doll dissertation, for the purpose of showing up the absurdity of crowns, their wearers, and the people who tolerate them.

I wonder whether it ever occurred to Queen Wilhelmina to punish her dolls by putting them into low-necked dresses on a very cold day, and sending them out to take the air. A plaintive appeal has been made to Queen Alexandra to change the time of the Drawing-Rooms from afternoon to evening. The present custom of making ladies, about to be presented, shiver in the pitiless atmosphere, and the still more pitiless glare of daylight, is, I should say, as barbarous as any usage in Mrs. Crawford's Macedonia. Think of the poor complexions! "Only the freshest *débutantes*," says the petitioner of her Majesty's grace, can stand the horrid test. "Your snowy shoulders Entrance beholders," sang an old poet of Mr. Tom Smith's Christmas crackers; but is it fair, even to those shoulders, to expose them to the critical eye of day? Complexions, I am told, can be adapted to the electric light; but the cold glitter of a grey sky defeats the resources of art. The highest intrepidity has been described as "two-in-the-morning courage." A *débutante* must have two-in-the-afternoon beauty, and as this is even rarer than the courage, let us hope that the Drawing-Rooms of the new reign will gather beves of nocturnal charms. Meanwhile, the nine dolls of every *débutante* ought to address Queen Alexandra in these moving terms—

When we attend a Drawing-Room,
We want to wear our evening bloom,
For evening sheds a gentle ray,
That makes amends for cruel day.
O gracious Queen, give kindly light,
And let us flock to you by night!

AN APOLOGY.

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THE FUNERAL OF QUEEN VICTORIA.

On Friday, February the First, the funeral procession set out from Osborne with the royal coffin drawn upon a gun-carriage, to the music of the Highland pipes which the Queen had loved in life. She was followed to the margin of the sea, where the fleets of our own and of other nations awaited the passing of the mistress of the seas, from isle to isle, by those dearest to her on earth. The King was the foremost figure in that mourning group, which included the Duke of Connaught, the German Emperor, Prince Arthur of Connaught, Prince Henry of Prussia, the Duke of Saxe-Coburg, Prince Charles of Denmark, Prince Louis of Battenberg, and the Crown Prince of Germany. After these came the group of ladies, led by the Queen. With her Majesty were Princess Christian, Princess Louise, Princess Henry of Battenberg, the Duchess of Connaught, the Duchess of Albany, Princess Victoria, Princess Charles of Denmark, and the Duchess of Cornwall and York. The line of mourners was lengthened by royal servants, royal tenants, officers of the Household, and military officers. All these walked, the ladies wearing thick veils, which did not, however, prevent the sympathetic crowds from recognising them as they passed. Now it was to the alternating music of Beethoven (the adagio of Op. 26) and of Chopin (the famous funeral march played at its author's own burial) that the procession passed to Trinity Pier. The coffin was placed upon the *Alberta*, lifted on a bier covered with ruby velvet, and over it was spread the pall of white satin, edged with gold lace, and embroidered at each corner with the royal arms. Over this lay the Royal Standard, and thereon the crown, the orb, and the insignia of the Garter. The decorations of the catafalque were carried out by Messrs. S. T. Waring and Co. The Grenadiers, who formed the escort, reversed arms as the Bluejackets carried the coffin on board. Once in its place, Lady Lytton and Miss Harriet Phipps took up their position at the head, and at each corner stood a naval aide-de-camp, one of whom was Captain Hedworth Lambton. After the royal mourners had passed to the *Victoria and Albert*, Admiral Sir J. Fullerton gave the command for the *Alberta* to cast off; she then crossed the Solent, passing through the Fleet that Queen Victoria had been so proud to call her own. When Portsmouth Harbour was reached, the royal yachts proceeded to the Clarence Victualling Yard, where they remained for the night. On Saturday morning the body was borne by train from Gosport to Victoria Station, where a beautiful reception pavilion for the use of the royal personages had been fitted up by Messrs. Maple and Co.

An officer of the Headquarters Staff led that historic line of mourners; after him followed the bands of the Royal Horse Guards and 2nd Life Guards, repeating at intervals the solemn music of the marches already named; then followed many companies of Volunteers, Yeomanry, Militia, Colonial Corps, Departmental Corps, and officers representing the Indian Army; Infantry of the Line were followed by Foot Guards; and Cavalry of the Line by the Household Cavalry. Then came a contingent representing the Royal Navy, followed by the Military Attachés to the foreign embassies. The Headquarters Staff of the Army came next, with Lord Roberts as its chief personage, a solitary figure towards whom all eyes were turned, and whose name escaped many lips. Four bands preceded the Duke of Norfolk in his Earl Marshal's dress, another solitary rider; and after him came three Gold Sticks, great officers of the Household, with an imposing group of aides-de-camp. Then came the gun-carriage bearing the coffin, flanked on either side by an escort of officers, and immediately followed by Major Count Gleichen, Prince Louis of Battenberg, Vice-Admiral Sir J. Fullerton, and Admiral Sir M. Culme-Seymour. The Royal Standard, borne by a non-commissioned officer of the Household Cavalry, immediately preceded the King, with whom rode the German Emperor on his right hand and the Duke of Connaught on his left. Close behind were the King's aide-de-camp, the King's Equerry, the Duke of Portland (Master of the Horse), Lord Wolseley (Gold Stick), General von Scholl, and other functionaries. Side by side rode the King of the Hellenes and the King of Portugal, in brilliant uniforms; and other royal horsemen included Prince Charles of Denmark, the

Hereditary Grand Duke of Baden, the Crown Prince of Siam, the Duke of Saxony, the Duke of Sparta, the Hereditary Grand Duke Michael of Russia, Prince Henry of Prussia, the German Crown Prince, the Crown Prince of Denmark, the Crown Prince of Sweden and Norway, the Crown Prince of Roumania, the Archduke Francis Ferdinand of Austria, and many more. Carriages followed, the first containing the Queen and her three daughters; the second containing the King of the Belgians, Princess Christian, Princess Louise, and Princess Henry of Battenberg. After the sixth carriage, in which were Lady Suffield (Lady-in-Waiting to the Queen) and Miss Knollys (her Majesty's Woman of the Bed-chamber), came the non-commissioned officers and men of the German army deputation, and a closing escort.

At slow pace the mournful procession passed up from Victoria, by Buckingham Palace, along the Mall, up St. James's Street, down Piccadilly, into the Park at Apsley Gate, up the east road, and from the Marble Arch, by the Edgware Road and Oxford and Cambridge Terrace, to Paddington Station. The houses on the route hung out draperies of purple and a little black; all balconies and windows were thronged with spectators, who were also mourners; and it was through a continuous black crowd of bystanders, the like of which had never before been witnessed, that the dead Queen made her last progress through the Metropolis. Some of the spectators had taken up their position the night before, but the police had received orders to prevent the assembling of crowds before morning dawned. With the earliest light, however, a stream of people could be seen flowing from north and south, from east and west, towards the pathways that were to be traversed by the illustrious living and the illustrious dead. For four or five hours a million patient people stood sentinel till the cortège passed. Mourning was universally worn, but nothing was more impressive to the eye than was to the ear the hush that marked the passage of the silent Queen. At Paddington Station, the transfer of the coffin to the train was effected with due solemnity. The concluding ceremonies at Windsor are described on another page.

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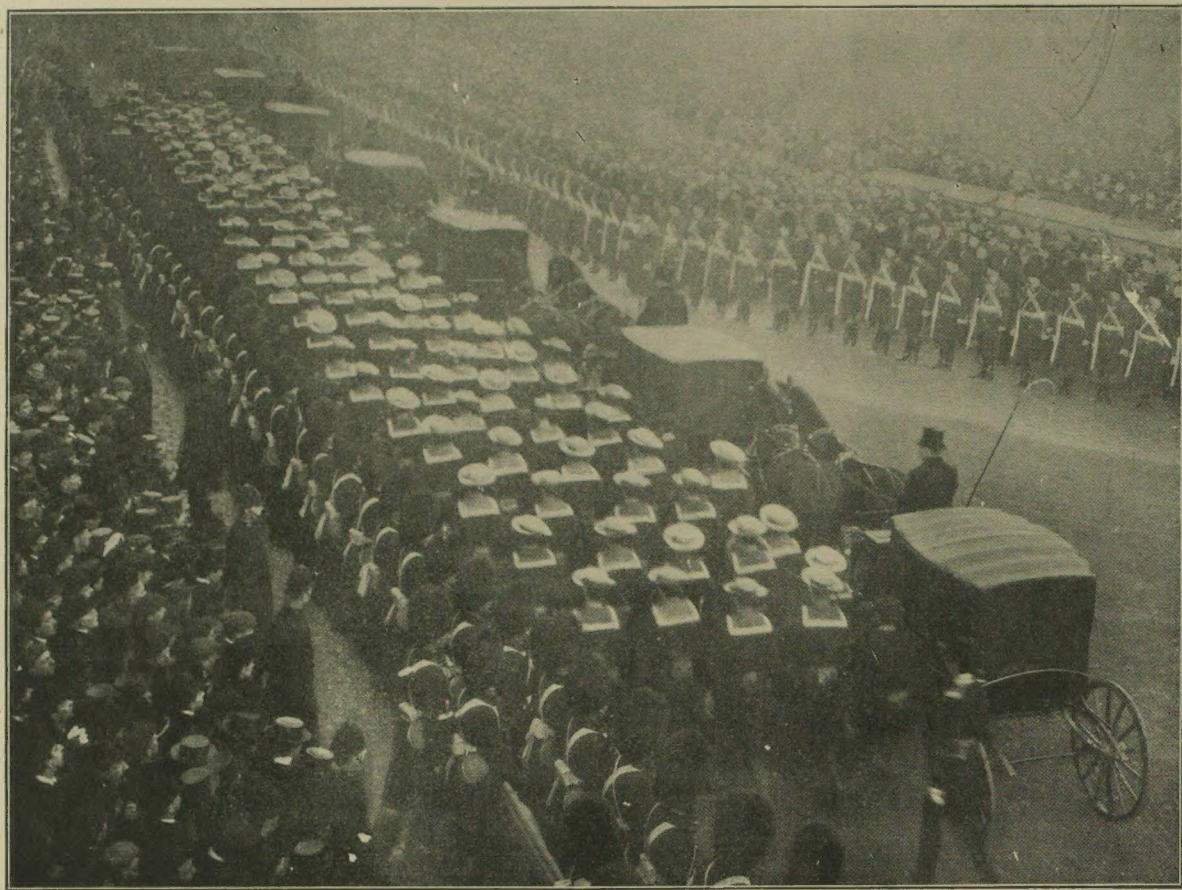
THE FUNERAL OF QUEEN VICTORIA:
CLOSING CEREMONIES AT WINDSOR.

On the arrival of the cortège at Windsor, where a great company was in waiting to join the procession to St. George's Chapel, the arrangement was that the snow-white bier should be drawn by artillery-horses. It was here that the one hitch in all the well-regulated proceedings occurred. The horses were cold and restive, and could not be got to start quietly with their precious burden. The Bluejackets saved the situation, made ropes of the traces whereby to harness themselves to the gun-carriage, and, after a delay of a quarter of an hour, themselves drew the coffin through Windsor to the Castle. The Duke of Cambridge, the foreign Ambassadors, the Marquis of Salisbury and the Ministers of State, Lord Rosebery and other ex-Ministers, were here added to the mourners, who followed the simple service conducted by the Dean of Windsor, the Bishop of Winchester, and the Archbishop of Canterbury.

The service in St. George's Chapel began with the procession from the west door, the leading trebles and singing men chanting, unaccompanied, the funeral sentences set to music by Croft. The entire service, by command of the King, was as fully choral as possible, and after the psalm "Domine refugium," sung to a simple chant of Felton, and the interminable lesson being read, the flute-like notes of the organ and the clear boy trebles began the sentences usually recited in the passage from the chapel to the grave: "Man that is born of a woman," set as an anthem

by S. S. Wesley. This was followed immediately by "Thou knowest, Lord, the secrets of our hearts," with the severe, plaintive setting of Purcell. The last refrain, full of an involuntary cry for mercy, "Suffer us not, at our last hour, for any pains of death to fall from Thee," fell almost as a whisper. The Paternoster was chanted in English, of course,

choirs. It has the rich harmonies of the Russian Church, with a masterly elaboration of counterpoint, intricate and difficult to sing. This was not apparent, however, to any uneducated ear, for the choir attacked it evenly, and with a clear purity of intonation that was delightful. It begins with a jubilant air for the trebles, that the tenors and basses echo; but the undercurrent of melancholy creeps up and up, conquering and dominating the joy, until the triple "Alleluia" has a very passion of grief, paradoxical as the description sounds. The music had hardly died away before the Deputy King of Arms' clear voice read the Proclamation, and "God Save the King" cut the air and set every nerve throbbing through the brilliant gathering. Immediately after the last echo had died through the nave and aisles, as if in a loyal rebound to the good Queen Victoria, Spohr's anthem, "Blest are the departed," rose softly from the organ-chamber in hushed restraint. Not even excepting the anthem of Tschaiakowsky, it was the most pathetic contribution to the service. The Archbishop pronounced the Benediction. The Queen's coffin was borne to the Memorial Chapel, where it rested until Monday, while the strains of Beethoven's Funeral March gave the signal for the departure of the royalties, peers, and commoners. The entire service was characterised by a severe simplicity. Though not, strictly



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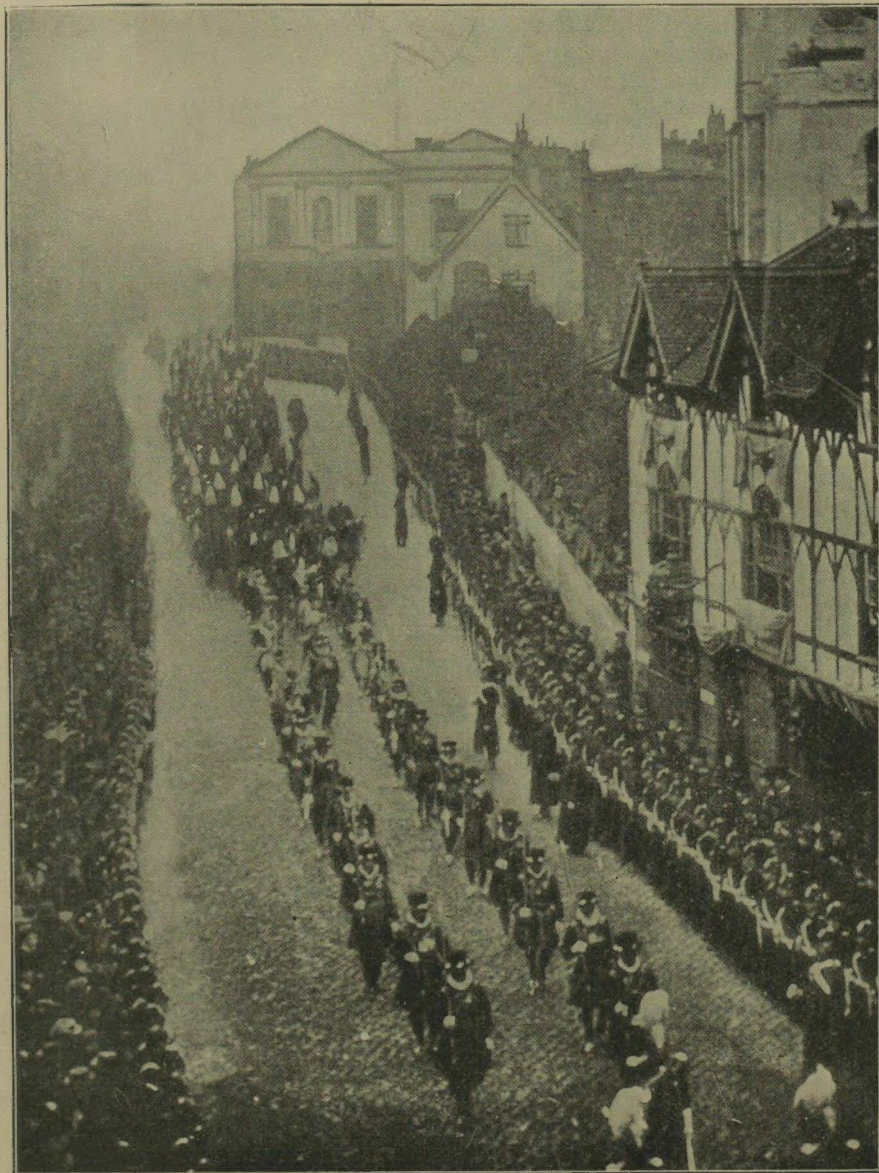
HER SAILORS' LAST SERVICE TO QUEEN VICTORIA: BLUEJACKETS PROCEEDING TO WINDSOR STATION
TO DRAW THE GUN-CARRIAGE.

to an unaccompanied melody of Gounod, finishing with an elaborate "Amen." Between the two collects, in which "our sister," in touching simplicity, was commended in hope to Heaven, an anthem by Tschaiakowsky, little known, was interpolated, "How blest are they whom Thou hast chosen." It is very characteristic of the Russian master, and the choice of it showed a freedom from the pedagogic spirit that dominates so many royal chapel and cathedral

speaking, part of the service, the effect of the moaning organ playing a voluntary of Mendelssohn, the hushed expectancy, and the first faint notes of the massed bands creeping round the hill and the Castle walls with that triumph of Pagan despair and serenity of Christian hope, the "Marche Funèbre" of Chopin, produced an effect on the congregation which it is impossible to translate from the keen physical pain to mere words of description.



Photo, Russell, Southsea.

THE FUNERAL OF QUEEN VICTORIA: THE ROYAL MOURNERS, CROWNED HEADS,
PRINCES AND PRINCESSES PASSING THROUGH COWES.

Photo, Illustrated Press Bureau.

THE FUNERAL OF QUEEN VICTORIA: YEOMEN OF THE GUARD IN THE PROCESSION
AT WINDSOR.



Photo. Bender and Lewis, Croydon.

THE ROYAL PRINCES IN THE PROCESSION AT WINDSOR.

On Sunday a very private ceremony took place in the Memorial Chapel, at which only the King and Queen and a few of the royalties, the Bishop of Winchester, and Dean of Windsor were present. Madame Albani was summoned to sing there in the little chapel. On the purple catafalque rested Queen Victoria's plain oak coffin, covered with the white satin pall, the crown and regalia and insignia of the Garter. Above the bier on the altar stood a cross six feet long of white and red roses. All round were piled the floral tributes of the sorrowing Kings and Queens of Europe and the President of France; behind the bier stood the cenotaph of Prince Albert, the tomb of the Duke of Clarence; and on the ear fell Madame Albani's thrilling voice as she sang "Come unto Him," a solo of Gounod, and "I know that my Redeemer liveth," from Handel's "Messiah." No full service was held, but a few collects read by the Bishop of Winchester brought the ceremony to an end.

THE SERVICE AT FROGMORE.

After the Sunday evening ceremony no one entered the Memorial Chapel of Windsor excepting the officers of the Grenadier Guards, whose vigil was held continuously by the bier of the Queen. In the forenoon of Monday, the King, with the Duke of Connaught, walked over to Frogmore to visit the Mausoleum, and to satisfy himself that the preparations were complete. Carrying out his orders that no black draperies should be used for decoration, the Mausoleum had very little of the sombre gloom of the tomb. A dull grey cloth carpeted the floor; white flowers were piled round the walls, wreaths brought from the Dean's Cloister; palms stood by the sarcophagus; candles burned on the re-altar, while on the altar itself was a large cross of white flowers, with one of red geraniums lying on it. The graven angels had been removed from the sarcophagus of the Prince Consort, while a purple draped platform, hung with wreaths of laurel emblazoned with gold letters, V.R.I., gave a rich central point. The sides of the steps up to the Mausoleum were bordered with flowers. The King changed his desire for the last rites to be in private, and gave orders for his people to gather in the Long Walk, while inmates of the Castle household and the precincts of the Castle were allowed to gather at the St. George's Gate, looking down the Long Walk. By order, every shop and office in Windsor was shut from two to four o'clock, every flag flew half-mast high, and every window was shrouded. The Dean of Windsor, Canon Dalton, and the Vicar of Windsor (the Rev. J. Ellison), with the choir, preceded the funeral procession, and stood waiting at the Mausoleum steps, the

Dean wearing his Order of the Garter as Registrar. On either side of the steps were the officers of the Grenadier Guards, while on the air floated the strains of Beethoven's Funeral March and the "Marche Funèbre" of Chopin. As the funeral entered the grounds of Frogmore the bands were silenced, and the royal pipers played the "Lament" of the Black Watch as they preceded the coffin, which was borne by the gun-carriage and the horses of the Royal Artillery, which were quite tractable. Immediately behind it walked the King as chief mourner, in uniform, heavily cloaked, the German Emperor, and the Duke of Connaught. The Queen, in heavy crape, led little Prince Edward of York, in a sailor suit, and the remainder of the royalties followed. The Bishop of Winchester preceded the coffin, and the gates closed on the royal party as the choir sang an anthem of Sullivan, "Yea, though I walk through the Valley of the Shadow of Death." Only three anthems were on the programme page. the above, a hymn of three verses, "Sleep thy last sleep," and a beautiful setting by Sir Walter Parratt of Tennyson's funeral ode on the Duke of Clarence. The committal prayer was read, while Lord Edward Pelham-Clinton, as Master of the Queen's late Household, threw some grains of earth, brought from the Mount of Olives, upon the coffin. The Benediction was pronounced, and the last service to the Good Queen Victoria was ended. The royal family, one and all, drove back to the Castle.

KING AND KAISER.

No more favourable augury for the future of the Anglo-Teutonic peoples could be found than the kindly relations existing between King Edward VII. and his imperial nephew William II., relations which have found expression in the present time of national sorrow. That the Kaiser's sympathy has made a deep impression on the public mind was manifest from the enthusiastic reception which thousands of loyal Londoners accorded him when he drove through the Metropolis last Tuesday, Feb. 5, on his departure for Germany. His Imperial Majesty, as he rode by the side of our King on the great day of mourning, received the silent thanks of the nation. On Tuesday outward expression of feeling was not out of place, and King and Kaiser were both assured that the heart of the British people is with them. The Emperor and King arrived at Marlborough House at two p.m., and after luncheon drove to Charing Cross Station, where the farewells were spoken to our illustrious guest.



Photo. Bender and Lewis, Croydon.

CROWNED HEALS AND ROYAL PRINCES IN THE PROCESSION AT WINDSOR.

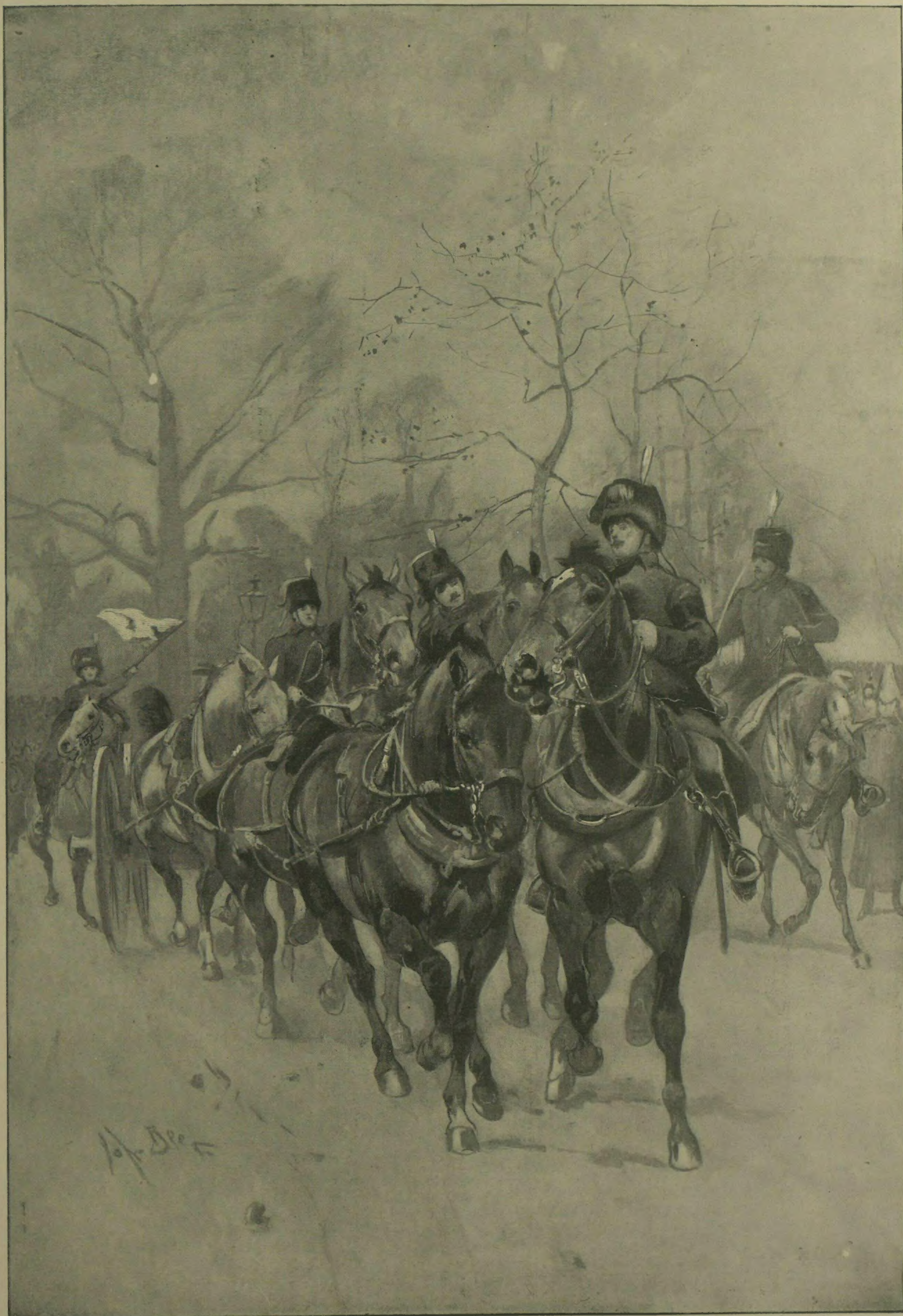
THE FUNERAL OF QUEEN VICTORIA.



THE END OF THE QUEEN'S LAST JOURNEY: THE PROCESSION LEAVING WINDSOR FOR FROGMORE.

Drawn by our Special Artist at Windsor, Mr. S. Begg.

THE FUNERAL OF QUEEN VICTORIA



THE START OF THE PROCESSION IN LONDON: THE SIGNAL FOR THE ROYAL HORSE ARTILLERY TO ADVANCE.

The military taking part in the procession were posted in a long line extending from the gates of Victoria Station to the Berkeley Hotel in Piccadilly. The moment the coffin had been placed on the gun-carriage a signal was given down the line by a white flag-crossed with black, and every detachment moved off simultaneously.

THE FUNERAL OF QUEEN VICTORIA.



THE NAVAL DETACHMENT PASSING HYDE PARK CORNER.

L. H. W. & S. CO. STEREOGRAPHIC CO.



THE KING, THE GERMAN EMPEROR, AND THE DUKE OF CONNAUGHT IN THE CORTÈGE.

L. H. W. & S. CO. STEREOGRAPHIC CO.

THE FUNERAL OF QUEEN VICTORIA

Photographs by Argent Archer.



QUEEN VICTORIA'S SEAMEN MOURNERS: THE NAVAL DETACHMENT PASSING THROUGH HYDE PARK.



THE LAST TRIBUTE OF THE ENGLISH FROM OVERSEAS: COLONIAL CONTINGENT PASSING THROUGH HYDE PARK.



HONOURING THE DEAD EMPRESS: THE REPRESENTATIVES OF THE INDIAN ARMY PASSING THROUGH HYDE PARK.



QUEEN VICTORIA'S GREATEST SOLDIER: FIELD-MARSHAL EARL ROBERTS IN THE PROCESSION.

T H E F U N E R A L O F Q U E E N V I C T O R I A .



Photo. London Stereoscopic Co.

THE COFFIN PASSING THE WELLINGTON MONUMENT AT HYDE PARK CORNER.



Photo. London Stereoscopic Co.

THE WORLD'S TRIBUTE TO QUEEN VICTORIA: THE FOREIGN PRINCES IN THE CORTÈGE.

THE FUNERAL OF QUEEN VICTORIA



THE CORTÈGE PASSING THROUGH HYDE PARK.

Drawn by our Special Artist, Mr. Robert Lillie.

T H E F U N E R A L O F Q U E E N V I C T O R I A .



THE ROYAL MOURNERS ENTERING HYDE PARK.

L. H. G. & Co. Ltd. 10, Abchurch Lane, London, E.C. 4.



THE ROYAL CARRIAGES PASSING THROUGH HYDE PARK.

Photo. London Stereoscopic Co.

T H E F U N E R A L O F Q U E E N V I C T O R I A .



THE WORLD'S TRIBUTE TO QUEEN VICTORIA: THE FOREIGN PRINCES ENTERING PADDINGTON STATION.



LONDON'S REGIMENTS IN THE PROCESSION: THE IRISH AND SCOTS GUARDS PASSING DOWN PICCADILLY.

Drawn by our Special Artist, Mr. Enoch Ward.



THE TROUBLE WITH THE ARTILLERY HORSES AT WINDSOR STATION.

DRAWN BY OUR SPECIAL ARTIST AT WINDSOR, MR. RALPH CLEAVER.

At Windsor Station a remarkable incident occurred. The horses which stood yoked to the gun-carriage grew restive and refused to proceed. The Naval Detachment, with the usual readiness of sailors, came to the rescue, improvised a rope, and thus won for themselves the honour of drawing their dead Sovereign to the portals of St. George's Chapel.

THE FUNERAL OF QUEEN VICTORIA



QUEEN VICTORIA'S LAST VOYAGE ACROSS THE SOLENT: A SALUTE FROM THE GERMAN WAR-SHIPS.

Drawn by our Special Artist, Mr. H. C. Seppings Wright.

T H E F U N E R A L O F Q U E E N V I C T O R I A .



Photo: Bondar and Lewis, Croydon.

HER SAILORS' LAST SERVICE TO QUEEN VICTORIA: BLUEJACKETS DRAWING THE GUN-CARRIAGE TO ST. GEORGE'S CHAPEL, WINDSOR.

T H E F U N E R A L O F Q U E E N V I C T O R I A .



Photo. Bender and Lewis, Croydon.

THE COFFIN, FOLLOWED BY THE ROYAL MOURNERS, PASSING THROUGH WINDSOR.

ANECDOTAL EUROPE.

BY THE AUTHOR OF "AN ENGLISHMAN IN PARIS."

Political and diplomatic France is profoundly interested in the Accession of King Edward VII. There is but little divergence of opinion in the best-informed circles as to the probable attitude of the new Sovereign towards the country which, of all Continental ones, he knows best. It is taken for granted that within the limits of his constitutional rôle, his Majesty will continue to cultivate, as a ruler, the friendly relations which, when heir to the Throne, he established socially and in his private capacity. The expectation is by no means surprising. The Parisians have always been exceedingly courteous and cordial towards the Prince of Wales, and his Royal Highness over repaid the courtesy and cordiality with interest. The suspension of his visits, either in state or incognito, during the whole of last year was perfectly well understood by those who regretted that absence most; and in justice to those it should be said that they did not hesitate for a moment to approve of his Royal Highness's decision in the matter. They admitted that the reproof for the discourtesy of a certain section of Frenchmen to his august mother and to the nation over which she ruled was administered in the gentlest manner, but that the reproof was deserved. They did not disguise from themselves that in all human associations the good must now and again suffer for the bad, and when the mournful opportunity afforded by the Queen's death came for making the *amende honorable* for the misdeeds of others, they proved themselves, as of old, the inheritors of that French chivalry which has become proverbial in history.

Thus far the political aspect of the affair, upon which, for obvious reasons, I must not insist too much in the columns of this Journal. With the social aspect of King Edward's almost uninterrupted friendly intercourse with all sorts and conditions of Parisians and Frenchmen, I may deal more freely. His Majesty is the only reigning Sovereign who thoroughly knows every nook and corner of the capital, who is as familiar with every stratum of its life as were François I. and Napoleon III. before him, as were, and are, those eminent journalists Henri de Pène, Auguste Vitu, Léon Chaperon, Albert Wolf, and Jules Claretie concurrently with him. His Majesty has never posed as a Haroun Al-Raschid, either in his own Metropolis or in that of other nations. Some of his explorations in Paris, nevertheless, partook of the nature of those of Rudolphe de Gêrolstein of Eugène Sue's famous novel, "Les Mystères de Paris"; and in that respect King Edward differed from every Prince who either paid periodical visits or resided permanently for any length of time in the "Beacon City."

King Milan of Servia, the late Alfonso XII., and the Prince of Orange, the dead half-brother of Queen Wilhelmina, all made their home in Paris for a number of years. Milan and Alfonso were educated there; the son of William III. of the Netherlands came thither as a very young man; but not one of these profited by his uninterrupted residence as did King Edward by his short, though frequently repeated stays. King Milan, in company with his tutor, lived the life of a Bohemian; he was more frequently seen in some of the minor cafés—notably the Café Flourus—of the Quartier Latin than in the art-galleries, the studios of painters, and the principal theatres. The Faubourg St. Germain, albeit that it is absolutely adjacent to the students' headquarters, knew him not: the grand manners and the stately etiquette of the old noblesse were irksome to him. As for visiting either the Louvre or the Luxembourg to scrape even a superficial acquaintance with the modern and old masterpieces of painting and sculpture, he would as soon have dreamt of it as a navy would think of satisfying his physical hunger and thirst on Johannisberger and *vol-au-vent*. King Alfonso was different: he spent part of his boyhood in Paris, and his was a less unconventional temper than that of the Servian. Alfonso's last public appearance was at the inauguration of the Opéra in January twenty-six years ago, a few days after he had accepted the crown of Spain. He visited Paris but rarely; the care of his kingdom took up much of his time, and when finally comparative leisure was afforded to him, that unfortunate acceptance of an honorary colonelcy of a regiment of Uhlans at the hands of Wilhelm I. made his subsequently attempted state visit to Paris such a failure as to prevent him from again trying the experiment.

Of the Prince of Orange's mode of life in Paris the least said the better. There is no record of his having ever devoted a moment of his time to literature, art, or the drama, in the best sense of the word. Francis II. of Naples took up his residence in the French capital during part of his exile: I do not remember having ever heard his name mentioned in connection with a call upon a painter, a writer, or a dramatist. Dom Pedro of Brazil was more assiduous in that respect. He spent several evenings with Victor Hugo, passed many hours at the National Library, was rarely absent for a week at the time from either of the two magnificent picture-galleries; but he was too advanced in years to "get the hang" of everyday Paris. King Leopold II. is the only one who, besides King Edward, took the thing seriously; but he also began too late. Our Sovereign, on the contrary, began early. It is over so many years ago, perhaps a decade and a half, since he had his portrait painted by the late Bastien-Lepage. He was on the most friendly terms with Gambetta; for he considered, and rightly, that difference of political opinion, even between an heir to a throne and a Republican dictator, need not bar friendship. He discussed the drama with the leading lights of the Comédie-Française, to one of whose retired sociétaires, M. Frédérick Fèvre, he presented a walking-stick. All these little episodes and many more have endeared the new King to the Parisians. Their wish to renew the crewlike cordial relations is quite natural. "The Prince of Wales," said a keen French observer once, "is the only Englishman of high degree who knows Paris of the second and third floors. The rest of his patrician future subjects never ascend higher than the entresol and the first storey." And there is a considerable amount of truth in the remark.

CHESS.

TO CORRESPONDENTS.

Communications for this department should be addressed to the Chess Editor.

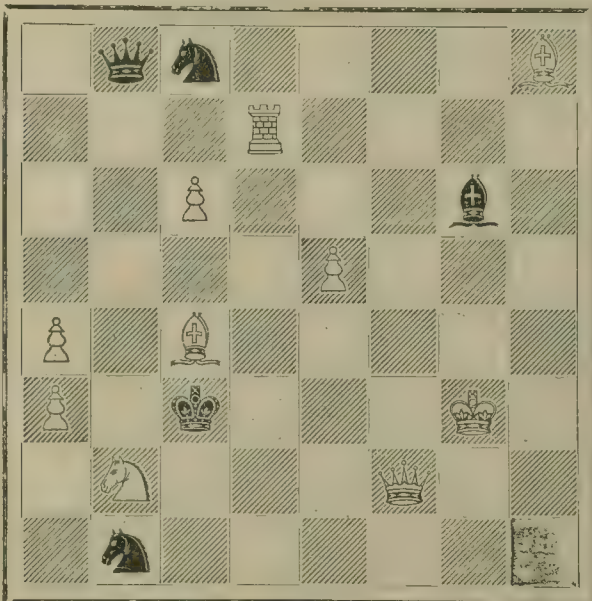
- A E (Stafford).—We do not know of any amateur correspondence match at present, but this announcement of your desire may meet with a reply from someone interested in arranging a tourney.
- S R BURGESS (St. Louis).—We are much obliged for the game, which we will examine and publish at an early date.
- J H HAYWOOD (Plymouth).—Problem shall have early attention.
- L DESANGES.—We are very glad to hear from you again. The new-comer is very welcome.
- DR. BALLINGALL (St. Leonards). Many thanks for the game, which is the more pleasant to receive as coming from the loser. We shall examine it with much interest.
- W R E (Eccles).—The *British Chess Magazine*, published at 24, Park Cross Street, Leeds.
- C E D.—We fear you do not understand the *en passant* rule. In Problem No. 2958, in the instance you give, the Black Pawn at K B 5th could take the White Pawn, which moves to K 4th, on K 6th, if it were any use. But such a capture does not get rid of the discovered check, and is therefore unavailable.
- A U BOWLEY (Henfield).—Thanks for game, which we hope to publish in due course.
- G STILLINGFLEET JOHNSON.—In Problem No. 2962 what part does the Black Pawn at Q B 2nd play when 2. R to Q 6th attempts mate?
- CORRECT SOLUTION OF PROBLEM No. 2949 received from J Berger (Mirimar, Chile); of Nos. 2955 and 2956 received from E H Van Noorden (Cape Town); of No. 2958 from J F Moon; of No. 2959 from H S Brandreth (Rome) and J Biley (Newark); of No. 2960 from J Muxworthy (Hook); of No. 2961 from Clement C Danby, A M Powell (Ventnor), J Muxworthy, H S Brandreth (Rome), W H Bhn (Worthing), and Captain J A Challice (Great Yarmouth).
- CORRECT SOLUTIONS OF PROBLEM No. 2962 received from L Penfold, F Dalby, C M O (Buxton), C M A B, W H Bohn (Worthing), P C Slater (Fattfield, Co. Durham), J Muxworthy, J Hirst (Haywood (Plymouth)), Clement C Danby, Kate Dennis Warner (South Woodford), F W Moore (Brighton), A Coniham (St. Cyre), Alpha, Edith Corser (Reigate), C B U (Oxford), W D A Barnard (Uppingham), T Roberts, C E Perugini, F J S (Hampstead), T Colledge (Halliburton (Edinburgh), Hermit, F W C (Wallingford), Mart n F, Albert Wolff (Putney), F R Pickering, J S Ford (Highbury), E S (Holbeach), John S Kirkpatrick (Strabane), F B (Worthing), Henry A Donovan (Listowel), H Le Jeune, Julia Short (Exeter), W A Lillieo (Edinburgh), A Hendley (East Grinstead), Mrs. Wilson (Plymouth), Charles Bunnett, F W Crisp (Moreton-in-Marsh), Sorrento, W von Beverhoudt, M A Eyre (Folkestone, Rev. A Mays (Bedford), H Farr-Simpson (Wisbech), R Worters (Cartbury), T G (Ware), Shadforth, J A S Hensbury (Moseley), E J Winter Wood, J Hall, G C Cavenagh (Ventnor), Rev. J Thomas (Exmouth), Miss E M Thomas (Exmouth), The Tid, and G T Hughes (Dublin).

SOLUTION OF PROBLEM No. 2961.—By HERBERT A. SALWAY.

- WHITE. BLACK.
1. R to R 4th B takes R or P to Q 3rd
 2. R to R 5th (ch) K to Kt 3rd
 3. Kt to B 4th, mate.
- If Black play 1. K to Kt 4th, 2. B to B 4th (ch); if 1. P takes Kt, 2. P to Q 4th (ch); and if 1. Kt to Q 3rd or P to Q 6th, 2. R to R 5th (ch), etc.

PROBLEM No. 2964.—By D. MACKAY.

BLACK.



WHITE.

White to play, and mate in two moves.

CHESS IN AMERICA.

Game played by Mr. PILLSBURY against Mr. KURRIE in a Blindfold Exhibition. (Queen's Pawn Game.)

- | | | | |
|------------------|----------------|-------------------|----------------|
| WHITE (Mr. P.) | BLACK (Mr. K.) | WHITE (Mr. P.) | BLACK (Mr. K.) |
| 1. P to Q 4th | P to Q 4th | 15. Q Kt to B 3rd | Kt to K 5th |
| 2. Kt to K B 3rd | P to K 3rd | 16. B takes Kt | P takes B |
| 3. P to K 3rd | Kt to K B 3rd | 17. Kt to Kt 5th | B takes Kt |
| 4. B to Q 3rd | Q Kt to Q 2nd | 18. B P takes B | B to Q B 3rd |
| 5. Q Kt to Q 2nd | P to Q B 4th | 19. Kt takes R P | |
| 6. P to Q Kt 3rd | B to K 2nd | | |
| 7. B to Kt 2nd | P to Q R 3rd | | |
| 8. Castles | Castles | | |
| 9. Kt to K 5th | B to Q 3rd | | |
| 10. P to K B 4th | P takes P | | |
| 11. P takes P | Q to Kt 3rd | | |
| 12. K to R sq | R to K sq | | |
| 13. R to B 3rd | Kt to B sq | | |
| 14. R to R 3rd | B to Q 2nd | | |
- Black ought to have seen this sacrifice. His oversight leads to a pretty opportunity, of which White takes full advantage.

CHESS IN RUSSIA.

Game played by correspondence between MESSRS. P. UTRIN and J. SYB N. (Four Knights Game.)

- | | | | |
|------------------|----------------|------------------|----------------|
| WHITE (Mr. U.) | BLACK (Mr. S.) | WHITE (Mr. U.) | BLACK (Mr. S.) |
| 1. P to K 4th | P to K 4th | 15. Q to Q 2nd | R to Kt sq |
| 2. Kt to K B 3rd | Kt to K B 3rd | 16. Q to B 3rd | Kt takes B |
| 3. B to B 4th | B to B 4th | 17. P takes Kt | B to Q 2nd |
| 4. Kt to B 3rd | Kt to B 3rd | 18. Q to B 4th | R to Kt 4th |
| 5. P to Q 3rd | P to Q 3rd | 19. R to R 7th | Q to B 3rd |
| 6. B to K Kt 5th | P to K R 3rd | 20. Castles Q R | K to K 2nd |
| 7. B to R 4th | P to K Kt 4th | 21. P to Q 4th | P to Kt 5th |
| 8. B to Kt 3rd | B to Kt 5th | 22. Kt takes K P | |
- Black might more safely play here B to Q 2nd, and prepare to Castle Q R. White now gets a fair opening.

The Knight has no future here; but the Pawn must be defended. R to Kt sq would be answered by B to Kt 5th.

The entries for the Masters' Tournament at Monte Carlo, which commenced on Feb. 1, include most of the leading players, but the absence of Messrs. Pillsbury and Lasker deprives it of one great feature of interest. The contest will extend over three weeks, and no doubt the meeting will prove a very enjoyable one to all taking part in it.

SCIENCE JOTTINGS.

BY DR. ANDREW WILSON.

A few months ago I gave in this column an account of a calculation made respecting the loss of energy (or "power of doing work") which was represented in the case of a person taking his cold "tub" in the morning. It was assumed that the loss of heat to the body of the "tubber" was equal to that required to raise the temperature of the bath-water one degree Fahrenheit. If this result be attained, then the working-power represented by the heat of the body parted with in the bath equals 46,320 foot-pounds; or energy sufficient, that is, to raise 46,320 pounds weight one foot high. The argument founded on this idea was that of the big expenditure of energy which the cold bath entailed on the bather, and also that of the questionable advantage of the morning tub in view of the loss thus represented to us. I showed, however, that the body was always parting with its heat, and that the loss in question was amply compensated for by the stimulus given to the general vitality. In this view of things the man taking his cold bath certainly parted with heat which cost him food to develop and produce; but the arrangements whereby our bodily temperature is maintained, I argued, compensated us for this loss by a ready adjustment, while the stimulation of the bath served likewise to increase the subsequent heat-production in a marked degree.

In this way, the use of the cold bath, while admittedly involving a loss of energy, was still to be regarded as of great service and value because of the general effect it produced on the healthy body. I have received, however, a good many criticisms on the cold bath question in relation to the expenditure of bodily force it entails. Some of my correspondents go the length of denying that there is any increase of temperature to be noted in the water of the bath. This view I cannot admit to be founded on fact. So long as the human body produces heat, and it does so as long as it lives, it must part with so much of its warmth, and must so far affect its surroundings. A live coal placed near ice must melt the ice to a given extent so long as its glow continues. The body is in the position of exercising a continuous glow so long as it maintains its normal state, and therefore until death occurs the temperature of the water in the bath is bound to be raised in a degree proportionate to the radiation of heat from the frame immersed in it.

Whether the water is raised one degree Fahrenheit when the active body plunges into it, may be open to doubt. Some of my correspondents refuse to credit that the amount is so great. I shall be glad, therefore, of any exact details of experimental kind which will settle this point. If the raising of the temperature of the water is under one degree, the calculation I gave of the amount of work which the lost heat (applied in mechanical ways) represents will, of course, be subject to modification. Possibly the most interesting criticism of this bit of household or personal science, however, comes to me from an engineer resident in Buenos Ayres. He remarks that in the calculation I gave I made no allowance for the element of time. He maintains that in calculating the rise of temperature which takes place in the water of the bath, I have neglected to take into account that a certain interval is needed before that result can be produced. If the time-factor be introduced, and given the time of immersion as ten minutes (a far too lengthy period for a cold bath, of course), then the expenditure of power will amount to 4632 foot-pounds per minute. If now we estimate horse-power in an engine as equal to 33,000 foot-pounds per minute, we only expend one-sixth of a horse-power during the time we are taking our bath. This view, if accepted, makes a considerable difference in the expenditure of power, and possibly my correspondent may be nearer the mark than I was when I gave the figures of my engineer friend.

One man-power, it is added by my correspondent, is taken as being the eighth of a horse-power; but an engine-power, such as is given off at the belt of an engine at the rate of 33,000 foot-pounds per minute, is regarded by my correspondent as being equal to the power of ten men. If this be so, then even at the best, or worst, our loss of energy in the cold bath can be nothing like that given by my original correspondent. It may be open to question whether the increase of the water-temperature is as great as has been suggested; but the physiologist will probably remind us that the human body is a machine which is not only producing heat and energy perpetually, but is also producing them on very cheap terms. A living body is really an engine which evolves work on a very small allowance of fuel, otherwise food. There is no contrivance of man's making in the way of engines or other machinery which at all approaches his own body in the way of economical utilisation of fuel, and of affording a very big return for what is spent on it.

I am quite open to correction here, but I aver, on the authority of engineers, that the best engines only yield us about a fourth (some say a fifth) of the power represented by the force-value of the coal they consume. The engine has the difficulty of getting directly at its work, and a good deal of its coal goes unconsumed up the chimney. The human body, on about eight pounds of food, water, and air per day, accomplishes an amount of work which would stagger the engineer if he were called upon to produce it at the same rate and expense. What would he say, for example, to arranging for a force-pump in the shape of our heart, which in twenty-four hours of life does work enough to raise 120 tons weight one foot high? Such facts teach us how economical a machine our body really is. I suspect in this fact lies the whole secret of the cold bath and its relations to our loss of energy. The living body husband its resources, and, besides, it develops its energy readily and at small cost. I shall continue to indulge in my cold bath, knowing that, so long as I am in health, I can spare energy to raise the temperature of the water, and also have enough left to serve all the other purposes of life.

T H E F U N E R A L O F Q U E E N V I C T O R I A .



ETON COLLEGE VOLUNTEERS MARCHING TO THEIR POST WITHIN THE PARK GATES AT WINDSOR.



BEARING THE COFFIN INTO ST. GEORGE'S CHAPEL, WINDSOR.

LADIES' PAGE.



DINNER DRESS OF SILK AND CHIFFON.

Court mourning is not the same thing as general mourning. One would hardly have supposed this needed stating, but it was necessary for the King to issue a royal order fixing the termination of general mourning in the full degree at March 6 and of half-mourning at April 17, before people understood that the order for Court mourning for a full year applies only to the bereaved family and those who come in personal contact with its members. Good feeling dictates in private life that when we visit those in deep mourning we should garb ourselves in harmonious fashion; in the case of royal mourning the obligation becomes imperative. The late Queen always wore black from the time of her husband's death till last summer, when by a strange, pathetic, almost prophetic coincidence, she assumed white attire. All her "ladies," therefore, wore the same sable hue while on duty. But for the community at large to remain in black only for a whole year would involve a dislocation of trade that Queen Victoria herself, with her consideration for others and her fine tact, would have been the last to desire. Could it have helped, or could it serve any reasonable end, we would all wear black gladly for an indefinite time; but as it is, the oncoming of spring will see lightening of our attire.

Diamonds, it may be mentioned, are worn even in deep mourning for a near relative, though, of course, as people in that case are not going out into general society, only a brooch or two and a few rings would usually be donned. For the complimentary mourning for the Queen, a more liberal number of those gems may be used in evenings; but for day wear, plain gold or jet or onyx jewellery will be correct. The fashion for bead chains will enable people to dispense with gold chains if they please, substituting cut-jet beads of different sizes and shapes, or jet intermixed with onyx; but plain gold is considered proper mourning wear, and pearls also are permissible. Underskirts, stockings, and shoes should all be black. When the half-mourning period arrives, the black gowns and hats will be lightened with white or any shade of violet; new demi-season gowns will be chosen in mauve and heliotrope, or black and white foulards, or heliotrope on white. Many women, however, wear black by choice all through Lent, and it will certainly be a very darkly attired female world until Easter is here.

One of our Illustrations shows a very elegant high dinner dress, precisely suitable for wear at the present juncture. Above a skirt of plain silk, which may be tucked round the foot, fall long ends from a chiffon bow at the bust. The yoke and sleeves are embroidered chiffon, the puff at the elbow harmonising with the bow. Plain tucks or folds of silk trim the bodice and epaulette. The other Illustration gives us a design for a mourning blouse, folds of crape being laid on black silk to compose the substance, while embroidered lisse is used for the yoke and puffs in the sleeves.

FILOMENA.



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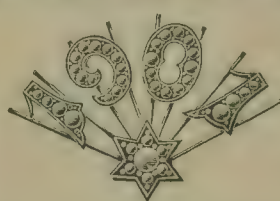


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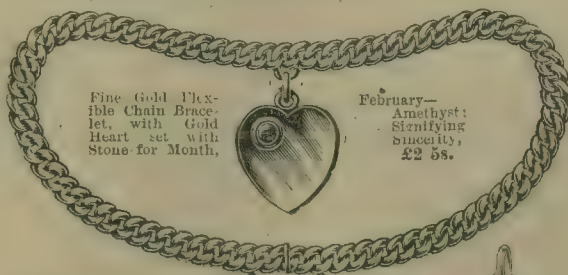


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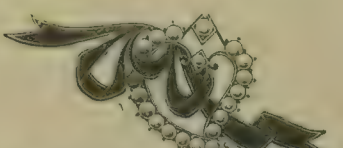
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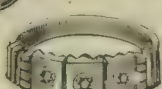
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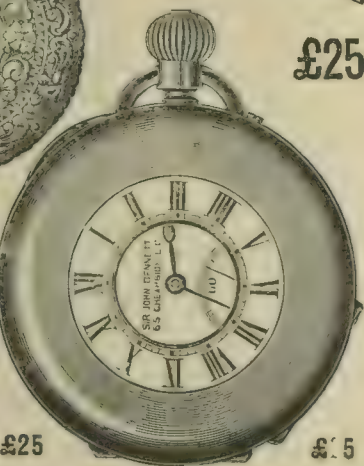
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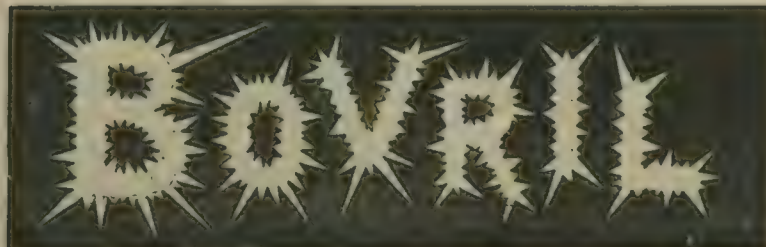
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ECCLESIASTICAL NOTES.

London churches have been fuller on the last two Sundays than at any time during the winter. The crowds at St. Paul's Cathedral have been especially noticeable, and the grand solemnity of the services deeply impressed the congregations. Many were content to stand for two hours in order to hear the magnificent Anthems chosen on the Sunday after Queen Victoria's death.

The Bishop of Exeter will be enthroned in the Cathedral on Feb. 12, after which he will continue to reside at the Palace. His income during the life of his predecessor will be only £2800 a year, as the late Bishop receives a pension of £1000 a year.

A course of lectures on "Typical English Churchmen" will be given during February at St. Albans Abbey and at St. Margaret's, Westminster. Among the lecturers are Professor Mason, the Rev. Hastings Rashdall, Canon Henson, and Professor Collins.

The new Prayer-books were not in the hands of the clergy on the Third Sunday after Epiphany, when the petition for King Edward VII. and his gracious Consort

was first publicly read in churches. In most cases the new names, with those of the Duke and Duchess of Cornwall and York, were written in ink at the proper places, but in some churches the clergy kept the printed form beside them. A new supply of Prayer-books for churches will be one of the first expenses of the new reign.

The diocese of Bristol hopes to raise £100,000 for Church extension work in the new and densely populated districts of the town. At a recent meeting the Bishop explained that about £32,000 has already been promised. During Queen Victoria's reign forty-three churches were built in Bristol. Under Bishop Brown the liberality of the diocese has been greatly stimulated.

It is thought probable that the vacancy among the Chaplains-in-Ordinary caused by the death of the Rev. C. J. Martyn may be filled by the appointment of the Rev. the Hon. J. S. Northcote, who is a younger brother of Lord Iddesleigh and son-in-law of Dean Farrar.

The first important event in connection with the City celebration of the S.P.G. bicentenary was the Bishop of Stepney's address to young people at St. Paul's on Monday

afternoon. The Bishop is in residence at the Cathedral during this month. There has been a large demand for tickets for the Guildhall meeting on Feb. 12.

Father Stanton has left London for the South of France, and is not expected back before the first Sunday in Lent.

The name of the Rev. S. J. Stone is to be perpetuated at St. Paul's, Haggerston, with which he was connected for twenty years as Curate and Vicar, by the erection of a Stone Memorial Hall. Such a building will be invaluable to the poor of this crowded district.

I regret to notice that the funds for the Additional Curates Society show a steady decline. The receipts in 1900 were less by £900 than in 1899, and less by £2400 than those of 1898 and preceding years.

V.

With reference to the picture of the "Queen's Jubilee Gathering, 1887," by Tuxon, which we reproduced in our Number of Jan. 26, we have to note that the copyright is the property of Messrs. Mendoza, from whom prints of the picture are to be obtained at St. James's Gallery.

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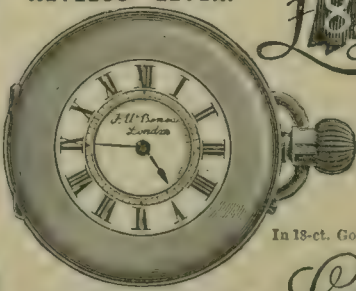
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WILLS AND BEQUESTS.

The will (dated Feb. 10, 1899) of Mr. John Lawson Johnston, of Kingswood, Sydenham, Chairman of Bovril, Limited, who died on Nov. 24, has been proved by William Elliot Lawson Johnston, George Lawson Johnston, and Edward Allison Lawson Johnston, the sons, and Frank Lazenby, the son-in-law, four of the executors, the value of the estate being £850,197. The testator gives to his wife, Mrs. Elizabeth Lawson Johnston, his furniture and household effects, and during her widowhood an annuity of £5000 and the use of his residence, or a further £400 per annum should she elect to reside elsewhere; to his son George his private letters and correspondence; and to his brothers Charles Graham Johnston and Ormiston Johnston, and to Mrs. Jane Auld and Mrs. Margaret Skinner, annuities of £100 each. The residue of his property is to be held, upon trust, for all his children in equal shares.

The will (dated Aug. 5, 1892), with two codicils (dated Oct. 6, 1893, and Aug. 13, 1900), of Henry Dudley, fourth

Earl of Harrowby, of 27, Queen's Gate, and Sandon Hall, Stafford, a partner in Messrs. Coutts and Co., 59, Strand, who died on Dec. 11, was proved on Jan. 22 by John Herbert Dudley, fifth Earl of Harrowby, the Hon. Archibald Dudley Ryder, and the Hon. Edward Alan Dudley Ryder, the sons, the executors, the value of the estate being £383,247. The testator bequeaths an annuity of £8000, the use and enjoyment of his estate at High Ashurst and of the manor of Headley, and his furniture and household effects, to his wife, Susan Maria Juliana Hamilton, Countess of Harrowby; £10,000 each to his sons Archibald, Edward Alan, and Richard Nathaniel, and to his daughters Margaret Susan, Constance Susan Euphemia, and Adelaide Audrey; £5000 and all the real and personal estate which he inherited from his brother, the third Earl of Harrowby, to his eldest son; £500 to his son-in-law Colin Frederick Campbell; £500 to the Dudley Stuart Home; £100 to the Staffordshire General Infirmary; £2000 for distribution among the clerks, of more than ten years' service, at Coutts; £100 to William Joseph Jarrett;

£100 each to his godchildren, Blanche Brooking, Cosmo Ryder, and Hamilton Dent; and legacies to persons in his employ. The residue of his property he leaves to his children, except his eldest son.

The will (dated July 20, 1887), with five codicils (dated Jan. 19, 1888, Feb. 28, 1890, Dec. 29, 1893, Jan. 21, 1895, and Sept. 5, 1900), of Mr. George Onslow Newton, of Crofton Park, Cambridge, who died on Dec. 7, was proved on Jan. 28 by Arthur Fitzharding, Berkeley Portman, the nephew, Rear-Admiral Edmund Bourke, and George Douglas Cochrane Newton, the son, the executors, the value of the estate being £191,216 15s. 2d. The testator directs that portions of £12,500 each are to be made up for his younger children by his wife, Lady Alice Laura Sophia Newton, and he bequeaths £250 each to Mr. Portman and Admiral Bourke. The residue of his property he leaves to his eldest son.

The will (dated Nov. 20, 1886) of Mr. Hugh Taylor, J.P., of The Limes, Church End, Finchley, and Chipchase

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Chairman—
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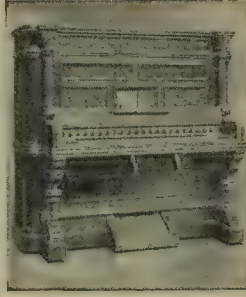
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Castle, Northumberland, who died on Nov. 2, was proved on Jan. 22 by Thomas Taylor, the son, and Mrs. Eliza Fenwick Streatfeild, the daughter, the executors, the value of the estate being £214,364. The testator gives an annuity of £600 and the household furniture and effects at The Limes to his wife, Mrs. Jane Louisa Taylor; and his furniture, pictures, plate, etc., at Chipchase Castle, to his son. The residue of his property he leaves between his son and daughter, as tenants in common.

The will (dated July 11, 1900) with a codicil of Nov. 4 following, of Mr. Charles James Monk, of Bedwell Park, Hatfield, formerly M.P. for Gloucester City, who died on Nov. 10, was proved on Jan. 22 by Charles Robert Southwell, Baron Dimsdale, and William Hurle Clarke, the executors, the value of the estate being £179,023. He gives £10,000 each to his daughters Julia and Ada; £10,000 each to his grandsons Edward and Reginald Dimsdale; £500 to his sister Mary Mostyn; £250 each to his nephews, Lord Vaux of Harrowden and the Hon. Harold Mostyn, and to his niece, the Hon. Myrtle Mostyn; £500 to Herbert D. D. Wilberforce; his sets of the "State Trials," the *Gentleman's Magazine*, the *Monthly Review*,

"Hansard's Debates," the "Parliamentary Reports," and the *Annual Register*, to the Gloucester Free Library; certain plate, pictures, and prizes and medals won by him at Cambridge to his daughter Constance, and other legacies to relatives and servants. He appoints the remainder of the funds of his marriage settlement and of a sum of £20,000 as to two thirds to his daughter Julia and one third to his daughter Ada. The residue of his property he leaves to all his grandchildren living at his death in equal shares, *per capita*.

The will (dated Dec. 3, 1895), with a codicil (dated Oct. 15, 1900), of Professor Frederick Maximilian Müller, LL.D., of 7, Norham Gardens, Oxford, who died on Oct. 28, was proved on Jan. 18 by Mrs. Georgina Adelaide Müller, the widow, and Thomas Colyer Colyer-Fergusson, the son-in-law, the value of the estate being £16,374. The testator leaves all his property to his wife.

The will of Mr. Thomas Henry Cookes, J.P., D.L., of the Old Hill, Astley, Worcester, who died on Dec. 29, was proved on Jan. 17 by Mrs. Gertrude Cookes, the widow and sole executrix, the value of the estate being £9146.

ART NOTES.

The Society of Oil-Painters is able to make a more than ordinarily interesting display this winter, and gives proof of the existence of numerous capable artists whose works are not elsewhere brought before the public. One of the chief reasons for the attractiveness of this exhibition is to be found in the restraint which the hanging committee has displayed, although it is not less true that even more pruning might have been exercised with advantage.

As a rule, the landscape-work is the most interesting, but there are several subject-pictures which well deserve attention. Mr. Chevallier Tayler's "Committee of Taste" is an extremely clever and bold work dealing with a number of girls in white dresses engaged in practising or criticising performers in skirt-dancing. The light is well managed throughout, and the attitudes, if not quite as vivacious as those of M. Degas, are natural and graceful. His qualities as a colourist are better seen in his costume-picture, "No Fool Like an Old Fool," in the West Gallery. Mr. Hugh Carter's "Idyl" is, on the whole, the most satisfactory of his four works, although it is that in which foreign influence is

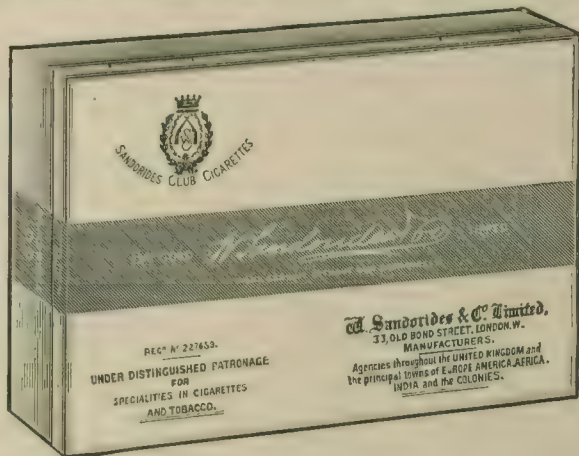
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Personal application for this Examination must be made in the Bureau of the Conservatorium on Tuesday, April 9, 1901.

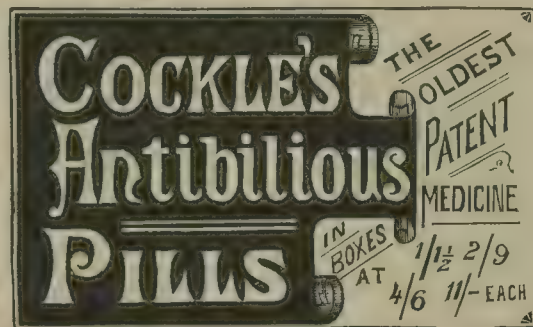
The Examination for Admission for those who intend to become Church Organists will take place on April 12, at 11 o'clock a.m.

The Course of Instruction includes the following Subjects and Instruments: Harmony, Composition, Pianoforte, Organ, Violin, Viola, Violoncello, Doublebass, Flute, Oboe, French Horn, Clarinet, Bassoon, Horn, Cornet, Trombone; Solo Ensemble, Quartette and Orchestral Playing, and Reading from Score; Solo Singing (Thorough Training for Opera) and Chorus Singing, with opportunities of public performance, the History and Aesthetics of Music, Italian Language, Declamation and Dramatic Instruction. The Instructors are:

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most discernible. There is more reality and vigour in Mr. Matthew Hale's "Horse-Thief," and again in his "Cattle-Lifters," two eminently typical works, which, except in the treatment of the sky, seem as far removed as is possible from the sensitive work of his water-colours. It is interesting to compare, in this connection, Mr. Alfred Padgett with Mr. Matthew Hale, both of whom display to a very notable degree the sense of poetic landscape painting, but with very distinct sympathies. The comparison must, of course, be somewhat to the disadvantage of Mr. Padgett, who as a pure landscape-painter must rely upon a more limited public for appreciation. Mr. Gemmel-Hutchinson's "Bairnies, Cuddle Doon," endeavours to make us believe that the followers of Thomas Faed and Erskine Nicol have not altogether disappeared north of the Tweed; but he will have some difficulty in persuading us that he cannot turn his talents to better account. Mr. Arthur

Hacker's "The Pool" and Mr. W. Spencer Watson's "The Fountain" are alike haunted by nymphs on which the artists have spent much pains, and one must recognise with sincere gratitude any serious attempt to keep alive the tradition of true classic art, of which Mr. Arthur Wardle's "Flute of Pan" is not strictly an example, although a work of considerable merit. Mr. Byam Shaw is nothing if not original and startling, and "The Kelpie" is no exception to his habit. There is just a sufficient eeriness about the figure to suggest mystery; but the beauty of the picture is in the clever rendering of the moonlight on trees, bridge, and wall, although we hold that the shadows are too blue, and not sufficiently toneless, as in the case of bright moonrays. Among the portraits one's eye is caught by Mr. Mortimer Menpes' "Dorothy"; but the modelling of the arm seems careless; Mr. F. D. Millet's "Girl Reading" is scarcely worthy of him.

The "Society" always gives a certain prominence to anecdotic pictures, some of which border on the humorous, others on the insipid; and in questions of this sort individual taste must decide. There is absolutely no reason, however, to depict in spotless pink coats, mudless boots, the clean-shaven gentlemen, presumably intended to be highwaymen, in Mr. Waller's "The Smallest Contributions Thankfully Received." Mr. Douglas Almond's "Book-seller's Daughter" and Mr. G. S. Kilburne's "Hearts are Trumps" are others which belong to this category.

It is interesting to note that the last portrait for which Queen Victoria sat was that which appeared on the cover of our Number of Jan. 26. By a regrettable confusion the photograph was credited to the wrong firm, instead of to Messrs. Hughes and Mullins, of Ryde.

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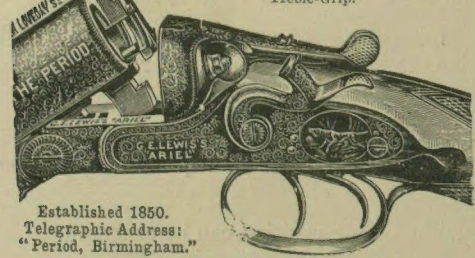
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11 9 by 8 3	...	5 7 0	12 8 by 9 9	...	7 18 0
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11 5 by 8 3	...	6 0 0	12 2 by 9 9	...	7 11 0
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FASHIONABLE FURNITURE AND DECORATIONS

The accompanying photograph is taken from a well known drawing-room, and affords an excellent example of decoration and furnishing in what may be termed the late Adam period. The general effect of the treatment is exceedingly good. The deep pile carpet is of a pattern in self-colourings, while a silk damask

of harmonising shades has been employed for the panels. The decorations are carried out in white and gold, the ceiling being in a delicate tint toning with the panels. The furniture throughout is in rich dark mahogany, upholstered in a medallioned tapestry. The style generally may be regarded as

exceedingly appropriate for a well appointed English country mansion, and here it may be said that both the decoration and furnishing are the work of Maple & Co., Ltd., of Tottenham Court Road, London, who have also a well equipped establishment in the Rue Boudreau, Paris, close by the Opera House.

Maple & Co. have for many years made a speciality of the decoration and furnishing of old-fashioned country houses, and in the hands of their clever designers, decorative artists, sanitary engineers, and furnishing experts, old-world, inconvenient, insanitary, and generally dark, dingy, and dreary abodes have been literally transformed into homes of light, comfort, health, and beauty. Maple & Co. have members of their staff expert in all such matters as those just mentioned, who are ready at an hour's notice to proceed to any part of the Kingdom or abroad, be it to meet a Russian Grand Duke at St. Petersburg, an Eastern potentate in Siam, a royal prince on the Riviera, or a millionaire in the United States, to confer as to building, furnishing, decorating, structural work, sanitary, electrical engineering, or, indeed, any work in connection with the development of the modern home.

An interesting and attractive exhibition now on at the Tottenham Court Road warehouse is the display of wooden chimney-pieces, many being in unique and original styles, the work of Maple & Co.'s own designers and decorative artists, while in the same sections are examples of fitted bath-rooms, all kinds of baths and sanitary appliances, the very latest types of grates and radiators, as well as examples of parquet flooring and interior woodwork, and in communicating rooms there are all the latest types of electric fittings. Close at hand are the ever attractive rooms devoted to antique furniture of the Chippendale, Sheraton, and Adam type, as well as old Flemish and Italian, and Empire furniture, Sheffield plate, long clocks, tapestry panels, carved ivories and miniatures, interesting to connoisseurs and collectors.

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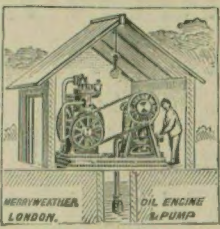
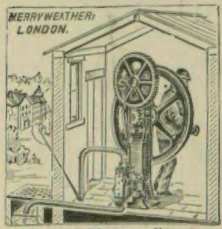
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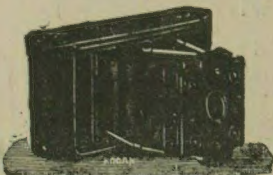
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